# MUSEUM NEWS

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TOLEDO MUSEUM OF ART

FEBRUARY - - 1910

TOLEDO MUSEUM OF ART - - TOLEDO, OHIO

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# MUSEUM NEWS

Vol. III No. 2 TOLEDO, OHIO February, 1910

JANE ON THE STAIRWAY HILDA BELCHER

## JANE ON THE STAIRWAY

Among the many interesting pictures in the recent American water color exhibit at the Museum was Jane on the Stairway, by Hilda Belcher, of New York, reproduced in this number of the News. The picture attracted a great deal of attention, as it should, being splendid in subject, wonderful in color and unusually interesting in composition. The water color exhibit was by far the best ever shown in this country, it was first shown, as has been custom for many years, in New York city. A Toledo artist, Kate Brainard Lamb, was splendidly represented in the exhibit with a fine study of chrysanthemums. The attendance during the exhibit was large but should have been larger in view of the importance of the artists and the work shown.

## ANENT OUR NATIONAL GALLERY

We have received from the Smithsonian Institution a beautiful bound and illustrated volume on the National Gallery of Art at Washington, an institution which many Americans do not know our country possesses but which is to soon take its place with the great Art Museums of the world, due to the large and important gifts of Mr. Charles L. Freer of Detroit and a few other Americans, combined with an active interest which is being taken by the general government. As far back as sixty-three years ago the Congress of the United States directed the formation of a gallery of art for the nation. For many years the project languished, but in 1903, Harriet Lane Johnston, niece of President Buchanan and mistress of the

THE MILKMAN — FELIX O. C. DARLEY

White House during his term of office, bequeathed her private collection of pictures to the National Gallery of Art, when one should be established by the government. Notwithstanding Miss Johnston's long residence and high position in Washington, she was ignorant of the fact that the necessary means for carrying out her wishes as expressed in her will were already in existence. A room was fitted up in the Smithsonian Institute where the collection was installed in 1906, together with a few other paintings owned by the government. In 1907 Mr. William T. Evans, of Montclair, N. J., announced his desire to contribute to the National Gallery fifty paintings by American artists. In 1904, Mr. Charles L. Freer offered to bequeath his extensive art collection to the United States and to provide also a sum of five hundred thousand dollars for a suitable building in which to house his collections. The Freer collections alone, would make an important national gallery. There are in the collection over one hundred paintings by Whistler alone, some thirty pastels, and one hundred and ten drawings and sketches by this great master, to say nothing of the wonderful collection of Whistler's etchings and lithographs and the famous Peacock Room. Mr. Freer also presents his splendid collection of oriental art. The art interest of the country stimulated by these recent benefactions have very generally urged the immediate erection of special buildings for the proper installation of the rapidly growing art collections of the nation.

## MRS. WARREN J. COLBURN

### Presents Two Important and Valuable Paintings by Darley.

Two valuable, interesting and important water colors by the late Felix O. C. Darley, the famous illustrator of Dickens, Cooper and Hawthorne, have been presented to the Toledo Museum of Art by Mrs. Warren J. Colburn of this city who is a sister-in-law of the artist. The two pictures are reproduced in this number of the News and are entitled, "The Milk Man" and "In Camp."

Felix Darley, one of the most interesting and talented of the American artists and illustrators of the last century, was born in Philadelphia in 1822; like the goddess Minerva, he sprang into existence fully coutred in his art. In 1852 he was elected full member of the National Academy of Design. In 1850 Mr. Darley was engaged by the American Art Union to engrave his celebrated outline illustrations for Irving's works which brought him at once into notice as a clever and original draughtsman. He has furnished illustrations for some of the finest and most valuable editions of the standard English and American authors, including Dickens, Cooper and Hawthorne. Among his larger and more pretentious works are "Washington's Entry into New York," "The First Blow for Liberty," "Foraging in Virginia" and "Emmigrants Attacked by Indians," which was purchased by Prince Napoleon. His "Cavalry Charge at

IN CAMP — FELIX O. C. DARLEY

Fredericksburg" was exhibited at the Paris Exposition of 1867 and a "Street Scene in Rome" in water color was at the Philadelphia Centennial in 1876. He painted many American subjects and during his European travels his pencil and brush were never idle and he brought home with him many valuable sketches of characters, scenery and architecture.

The Toledo Museum is fortunate in possessing examples of both his European and American work. "In Camp" is typically American, three hunters with their canoes drawn up on the bank are preparing their evening meal after a day's sport. "The Milkman" represents a typical street scene in sunny Italy, where the milkman is shown milking one of his goats at the doorway of a customer's house. Those who have visited Italy will find this scene familiar. The goats generally belong to different families, the goat-herd collects them early in the day and goes over his route milking each goat at the house where the milk is to be delivered. He then retraces his steps and each goat leaves the train at his proper corner and trots off to its home. A similar water color by Darley was shown in the Buck collection earlier in the season. Darley water colors are very scarce, both Mr. Buck and the Metropolitan Museum were after the picture now in the Buck collection and Mr. Buck considers himself most fortunate that he picked it up five minutes after the Metropolitan's option expired.

In Tuckerman's Book of the Artists appears the following: "The peculiar skill and readiness of Darley's pencil has unavoidably enlisted it in numerous casual enterprises, from a vignette on bank-notes to a political caricature for a comic paper. There was no draughtsman among us so prompt and inventive.....Darley has made a study of American subjects, and finds therein a remarkable range, from the beautiful to the grotesque, as is manifest when his drawings are compared. It is rare for the same hand to deal so aptly with the graceful and the pensive, so vigorously with the characteristic, and so broadly with the humorous, and exhibit an equal facility and felicity in true literal transcript and in fanciful conception."

In view of the importance and scarcity of Darley's work, this splendid gift of Mrs. Colburn to the Toledo Museum of Art will be more and more appreciated by the trustees and members and all citizens of Toledo as the years go on.

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## F. HOPKINSON SMITH

During the past month we have had in our main gallery a most beautiful and interesting exhibit of the water colors by F. Hopkinson Smith. We almost caught ourselves writing "the versatile and talented" F. Hopkinson Smith but we didn't. These two words have worked overtime on Mr. Smith during the last few decades and as they do not half describe the man we will not use them. The Toledo Museum brought on the entire exhibit from New York where it was one of the delightful art events of the season. The American Art News described the exhibit as an "event" and "altogether a breezy good artistic display." There were thirty-five paintings in the Toledo exhibit; some of glorious Venice, some of the Thames, others at the old Inn of William the Conqueror at Dives on the Norman coast. It was a beautiful, wonderful and brilliant exhibit.

# MUSEUM NEWS

TOLEDO MUSEUM OF ART

E. D. LIBBEY - - President
ROBINSON LOCKE - Vice-president
I. E. KNISELY - - Treasurer

EDITED BY GEO. W. STEVENS
Director of the Toledo Museum of Art

Vol. 3, No. 2 TOLEDO, O. Feb., 1910


## EDITORIAL.

Thus far this season we have had a number of most interesting exhibits including the Chicago Water Color Club annual, the private collection of American water colors owned by Mr. G. H. Buek, the Henry R. Poore exhibit, the Joseph Pennell exhibit, the exhibit of the American Water Color Society, the H. H. Gallison landscapes, the F. Hopkinson Smith collection, this month the Redfield pictures and in the next few months to come there will be exhibits by Herbert W. Faulkner, Birge Harrison, Alice Schille, the Athena Society, the Toledo Camera Club, the Sixth American Photographic Salon and several others. As far as exhibits go, it has been and will be a successful season. The attendance has been good, but it should have been better, in view of the excellent collections brought to the city. Our exhibitions have been fully as good as those shown at museums in other cities with ten times the income of the Toledo Museum of Art. We don't say this to pat ourselves on the back but merely to impress upon our members, who should represent the intellect and culture of the town, that they should not miss any of the things offered them. Thus far this season we have hung in the various exhibits five hundred and ninety good and important pictures.

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The new building is under temporary roof and has been supplied with heat for the purpose of keeping out cold and frost and also to allow some work to be done on the interior during the winter months. It is hoped that the building can be opened by October next and the Finance Committee has now under consideration ways and means to provide for the carrying on of the work. Thus far about ninety-five per cent of the money subscribed to the building has been paid in, there are still a few subscribers who have paid nothing and a few others who have partial payments to make. The officers urge that these payments be made as soon as possible that the Building Committee may not be hampered in meeting our obligations already incurred.

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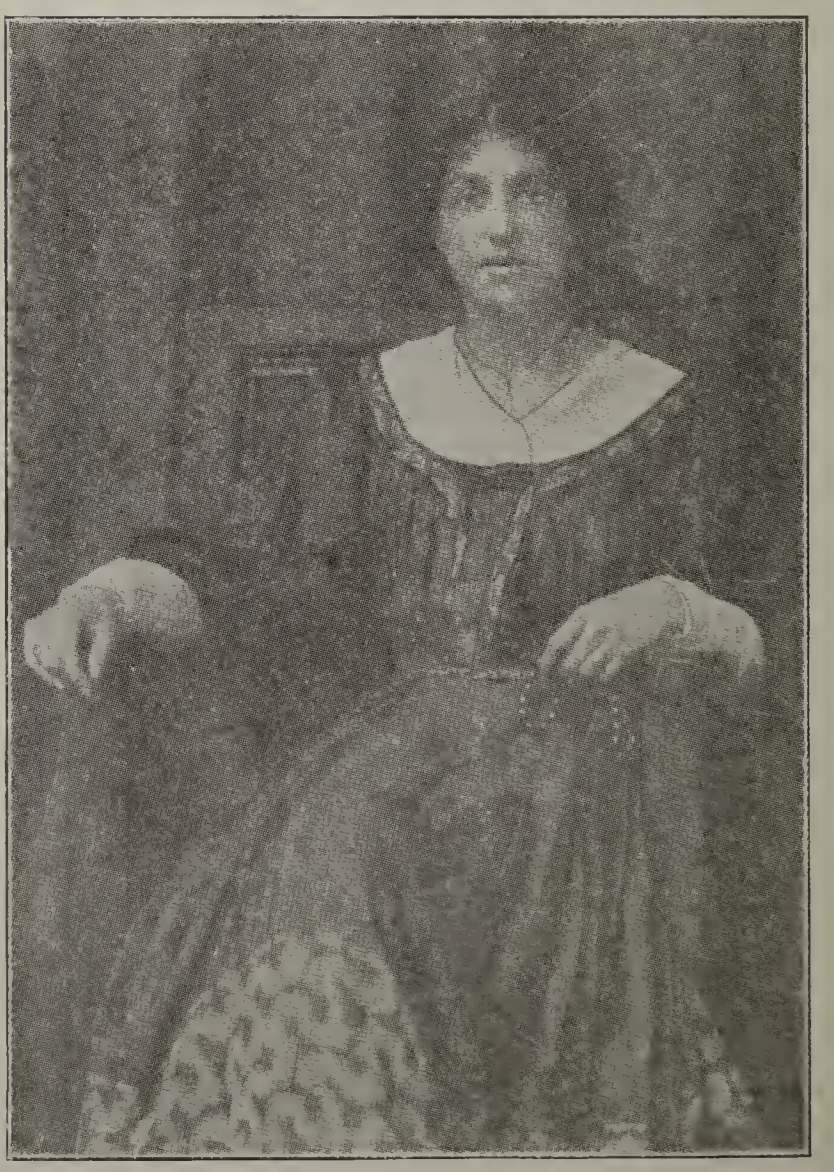
There are several mentions in this number of our February exhibit of winter landscapes of Edward W. Redfield. These pictures have created a furore wherever they have been shown in the principal Museums of this country. One was purchased for the Luxembourg Gallery in Paris and nearly all of the American Museums, where the exhibit has been shown have retained examples for their permanent collections. Those who wish to keep in touch with the progress of American art should surely see this exhibit. We would also like to find some member who would show his or her good taste by purchasing one for our permanent exhibition.



MISS MAY MORRIS

THE OLD BARN — EDWARD W. REDFIELD

## IT CAN BE DONE

On Tuesday evening, January 18, Miss May Morris gave an illustrated lecture on Historic Costume at the Museum. It was a rare treat to see as well as to hear Miss Morris. She, herself, in an exquisite gown of dull, dark rose with flowing lines, was the first and last picture of her lecture and unconsciously italicized, by her presence, the points which she made during her talk. It was indeed an historical evening for Toledo and it brought one in intimate touch with the great poet and father of craftmanship. It was as no stranger that Miss Morris came to us, for Rossetti has painted her again and again as a child angel and her close resemblance to her mother, too, whom Rossetti has immortalized as The Blessed Damozel, Pandora and Proserpine and whose face is as wonderful as his paintings, made her coming the visit of a friend. The teaching of her father who united for all time Beauty and Utility was exemplified in an answer which should be illuminating to all women. When assistance in hooking her frock was proffered, she replied, "Oh, no thank you, I hook up in front." There ladies, it can be done.

## A LECTURE ON CRETE

Miss Florence A. Stone, who for a number of years has been a regular lecturer at Athens, Greece, will make a three months' lecture tour of the United States this winter. She will lecture before the members of the Toledo Museum of Art on the evening of Tuesday, February 15, on Crete. In view of the many recent and important discoveries on the island, the lecture will be full of interest. Miss Stone's lecture will be illustrated with the aid of steriopticon, showing numerous slides of the country and the results of recent explorations and excavations.

## DRAMATIC AND IMMEDIATE

### Is the Effect of Redfield's Pictures Upon the Public, Says the Critic.

The winter pictures of Edward W. Redfield will be shown at the Toledo Museum of Art during the month of February. During the past six months the collection has been creating a furore in the larger American cities where they have been shown at the art museums. One of his remarkable winter landscapes was purchased by the French government from the Salon last spring for the Luxembourg Gallery, Paris, and during the present tour of the exhibit every American museum has made purchases for their permanent collections.

A number of the paintings to be shown in Toledo are reproduced in this issue of the News. It will be interesting for our members to read the following by James Henry Moser in the Washington Herald, the pictures having been exhibited at the Corcoran Gallery, Washington, before coming to Toledo:

"In the field of American landscape painting, winter subjects at present have the right of way. Gignoux, McEntee, and some of our earlier landscapists painted winter interestingly, and later there has been shown some notable winter work by such men as Homer, Inness, Scofield, Tryon, Davis, Shurtleff, Wier, Woodbury, and Tabor, but these distinguished painters are better known by pictures depicting other seasons. Walter L. Palmer, with his sympathetic and photographically true pictures of winter, was perhaps the first specialist in this field, but Mr. Redfield is the mightiest reason for the great popularity of winter pictures to-day. A superb and comprehensive collection of this artist's work, thirty-four canvases in all, is now being shown.

BLUE RIDGE FOOT HILLS — EDWARD W. REDFIELD

"Never mind who Edward W. Redfield is. It is enough to say that, notwithstanding the fact that he is barely forty-one years old, he is, nevertheless, one of the biggest men in the whole world of contemporary art, whose broad chest is not wide enough to bear the big bag of medals and decorations that have come to him at his secluded home in the picturesque little village of Center Ridge, Pa., on the Delaware River, where he lives and paints the year around.

"Don't fail to see these pictures and learn how beautiful, how pictorial, and paintable this commonly supposed bleak season is.

"Furthermore, you will find this new art a revelation, in method—the very latest—a method of representing nature that may suggest to you a strong-armed plasterer with trowel and mortar board, any one of these canvases, viewed a dozen feet away, is astonishingly real, in some instances, looking out upon scenery so commonplace and homely as to make one distrust his senses and question whether these be not, after all, actual windows framed in gold!

"So much for the realism of these Redfield paintings; but "Realism," it must be remembered, is not art, and if this quality was their only claim to distinction, their reputation might be confined to "side show" surroundings. The realistic properties of the Redfield method are here, however, of the utmost importance, because Mr. Redfield is an artist of the finest discernment, who recognizes the subtle beauty of color, form, and values in nature, those qualities in God's glorious out of doors which gave landscape art its inexpressible and ever enduring charm. Having discovered these beautiful secrets of nature, one cannot but applaud Mr. Redfield's megaphone method of commanding people to stop and listen to his entertaining and uplifting message.

"In the place of honor on the Hemicycle wall is the largest picture, three by five feet, an upright canvas, No. 11, "Cedar Hill," a snow-covered hillside from which some olive cedars rise against the sky, their dark foliage forming a fine foil to bring out the loveliness of distant, opalescent hills, valley, and river. This is a picture of great force and beauty that fearlessly leads the collection in making an impression on the mind that is not likely soon to be displaced by any other "one man show." Space permits only the briefest mention, individually, of these winter paintings by Mr. Redfield. As they are all excellent, and so well worth one's while, it is more important that their extraordinary qualities be dwelt upon, and the significance of their being shown collectively in this city, America's newest art center.

"Supporting the large center picture, already described, are two, somewhat smaller, very fine things, "The Red Barn," No. 8, and "The Old Barn," No. 14; these, with another of the same excellence, "Brookville," No. 32. The latter, however, is hung effectively by itself on the one diagonal panel in the gallery. All three have great beauty of color, and are so masterful in composition, so big and simple, that their charm in this regard is most alluring.

"They are apparently veracious pictures of places, but they are entirely free from a certain savor of illustration which prevents one's full enjoyment of some other, equally well painted, winter pictures, shown notably the "White House," No. 25, which was awarded a prize recently at the Chicago Art Institute exhibition.

"There are snowy valley views, brooks, and village streets, one of the most artistic of which, although a small canvas, is "Center Bridge," No. 6. These glimpses of villages in the Delaware River country are so very

ROCKS AND SURF — EDWARD W. REDFIELD

charming, with their dull gray frame houses, and more cheerful stone ones, the latter so chipper and bright in their old age. The distant ring of sleigh bells and the sound of the woodman's ax is in the crisp, sunny air of these canvases.

"The snow is never too cold nor too deep to show something of the rich colored undergrowth; and the black mud of his roads —how beautiful it is! There are suggestions of "January thaws" in some of these pictures, a time of year when the whole face of the country is one glorious, magnified opal. Furthermore, the sunshine in Mr. Redfield's winter pictures is the mellow, purring kind of early morning or late afternoon, when one "just loves to be out." The one striking exception in this respect is "The Old Barn," No. 14, already referred to. This is a symphony in violet grays, somber as a dirge, yet possessing great qualities of color and dissolving values of wonderful tenderness. This is the sort of art that has ever been the despair of the great word painters. Impressions of nature like these of "The Old Barn" may only be conveyed by word of brush and paint, and Redfield has done it with incomparable skill.

"The Corcoran Gallery of Art owns "The Delaware River Valley," one of Mr. Redfield's earlier successes, which still remains one of his very greatest and most valuable works. This picture is not so forceful as those done in his present broader, bolder method, but force is not everything in art, and Mr. Redfield is not likely ever to excel this remarkable masterpiece. It belongs in the class with Tryon's "December," at Smith College, and Metcalf's "Snow-bound Village," shown at the Montrose gallery two years ago.

"As for certain coast scenes, shipping, and landscapes painted under summer conditions, shown here, no comment need be made, since a number of well-known American painters do the same subjects with more skill and sympathy.

"A word in closing about the new broad method of painting. It must not be forgotten that, while the Redfield method is the newest, it is not the only method.

"Tryon, Metcalf, Hassam, and some others, better known for landscapes of other times of year, have painted winter with infinite charm, but, by comparison with this broader method, their work seems delicate, even effeminate. Here is the danger point. Pictures of the older method must be judged by themselves. They are just now in a fair way to be crowded out of the exhibitions in spite of their intrinsic beauty and artistic excellence. That is the problem of the near future.

"As to just what extent a picture painted on this large "gallery scale" can be accommodated in the dwelling of an average art collector remains to be seen. Moreover, I am not at all sure that the small, delicately rendered Tryon, Murphy, Metcalf, and Foster landscapes and figure pictures by men of the standing of Tarbel, Dewing, Brush, and Mowbray and their school may not, when put to the test, prove pleasanter, more companionable, and desirable to live with. Certain it is that the school of which Mr. Redfield is the brilliant leader has come to stay and the museums and public galleries, the true place for such pictures, will seek this art for the reason that its effect upon the public is most dramatic and immediate."

## NEW MEMBERS

Since the last number of the Museum News, in which a list of new members was published, the following Toledoans have joined:

Professor Jerome H. Raymond.
Judge R. S. Parker.
Mrs. Virginia June.
Miss Louise Kitchen.
Rev. Franklin L. Graff.
Mr. Waldo Bowman.

BOATS IN HARBOR — EDWARD W. REDFIELD

## SPLENDID GIFT OF BOOKS

### For Our Reference Library Presented by Mr. Irving Squire.

Mr. Irving Squire, one of the trustees of the Museum and chairman of the Library Committee, has expressed, to the board of trustees, his desire to contribute to the Museum reference library, all good works on art as fast as they are published, with the idea of making our Museum reference library as complete in its field as any in the country. Our library now consists of over one thousand volumes, together with five thousand catalogued articles on art, artists, archeology, architecture, sculpture, etc., in our scraporium. The reference library is open every day free to the public, to all members of study clubs and to students in painting, designing, architecture, etc. Assistance is given to all those who may be in search of any material within our scope. Mr. Squire's gift of books to the library during the past month are as follows:

Life of James McNeill Whistler, by Joseph Pennell.

Gentle Art of Making Enemies, by James McNeill Whistler.

With Whistler in Venice, by Otto Bacher.

Artists Past and Present, by Elizabeth Luther Cary.

The Story of Dutch Painting, by Charles H. Caffin.

How to Appreciate Prints, by Frank Weitenkampf.

National Gallery, Spanish, French and German Schools.

Landscape Painting, by Birge Harrison.

Great Portraits, Women, by Philip L. Hale.

Great Portraits, Children, by Philip L. Hale.

The Madonna, by Philip L. Hale.

Three Great Portrait Painters of the Seventeenth Century.

Leaders of the English Pre-Raphaelites.

Three Great Modern Painters.

Egypt and Its Monuments, by Robert Hichens, and illustrated by Jules Guerin.

Pewter and the Amateur Collector, by Edwards J. Gale.

Chats on Old Earthenware, by Arthur Hayden.

Wedgwood and His Imitators by N. Hudson Moore.

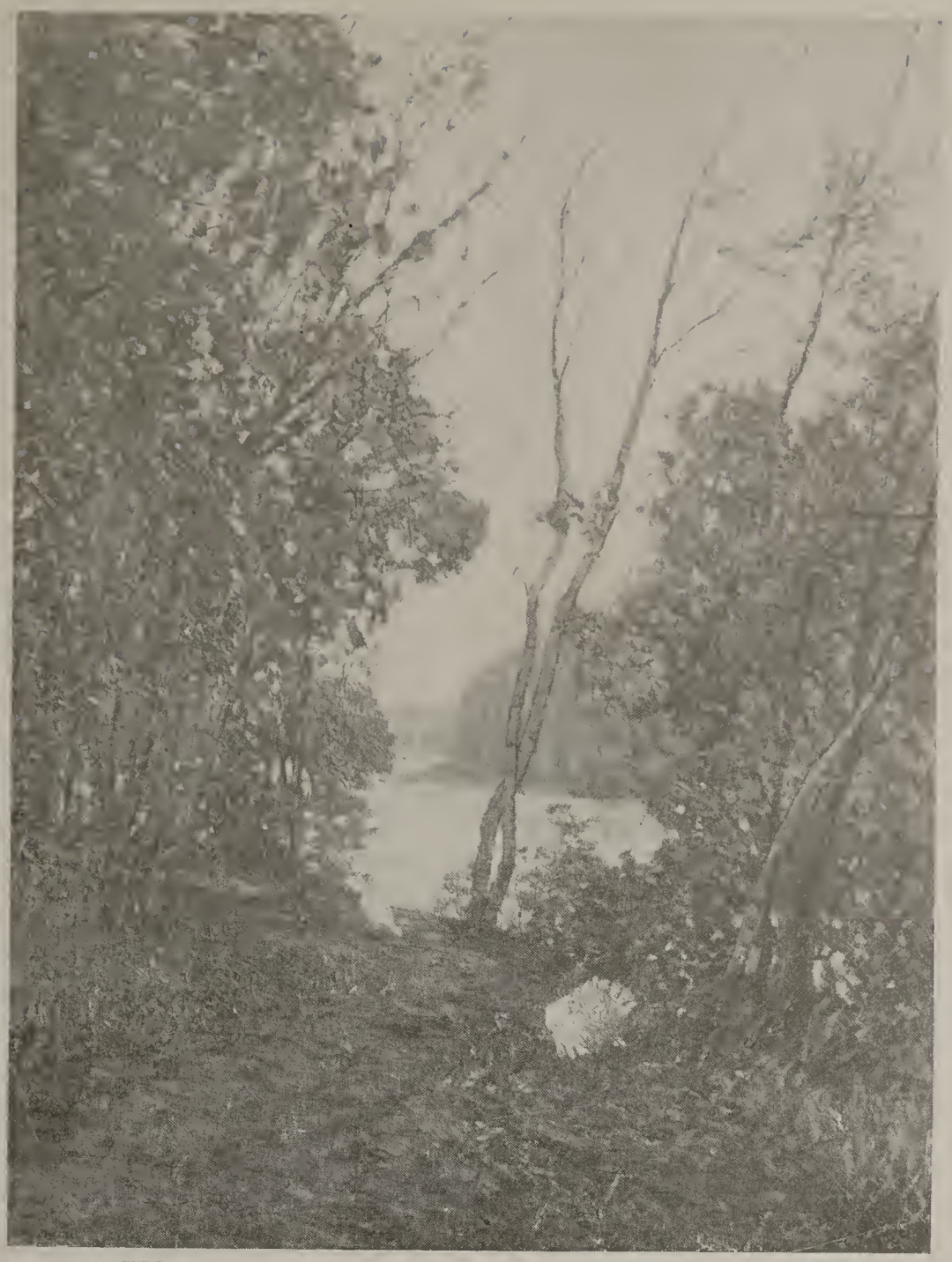
Delft Ware, by N. Hudson Moore.

## MORE ABOUT REDFIELD

The bulletin of the Detroit Musuem of Art where the Redfield paintings were shown recently has among other things the following to say of the artist:

"Edward W. Redfield is a landscapist, and a more faithful student of American landscape has not yet appeared. It is this fidelity to the scenes of his homeland which has brought such a list of distinctions to the man. The list of his medals and honors during the past ten years have not been spasmodic awards, but if the reader will look at the list, which is too long to enumerate here, he will find that in all the exhibitions in which the artist has participated his efforts became the mark of the jury of awards, or rather they forced themselves upon the recognition of the jury because of their merit."

As announced elsewhere in this number, the Redfield pictures will be the attraction at the Museum during February and the above quotation is only one of many from all over the country which should convey to our members some idea of the excellence of this exhibit which no art lover in Toledo should miss seeing.



UNDERWOOD EDWARD W. REDFIELD

## MUSEUM NOTES

Edward W. Redfield's winter pictures will occupy the three galleries on the second floor for the entire month of February.

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The collection of painting done by Herbert W. Faulkner in Venice will be exhibited at the Toledo Museum in March. Mr. Faulkner is the vice-president of the American Art Association in Paris.

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The date of the February meeting of the Athena Society is Monday, the 7th, at the home of Miss Mary Spayd, when Mrs. Roy Spencer will read a paper on "The Eighteenth Century Wood Engravers of Japan."

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Over six thousand people visited the American Photographic Salon, organized at the Toledo Museum of Art, during the two weeks it was recently shown at the Carnegie Institute, Pittsburgh.

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The late William C. Yawkey bequeathed to the Detroit Museum of Art the sum of five thousand dollars, the income from which was to be used for the purchase of paintings by artists of distinction. The first purchase from the fund is the painting, "Grey Days," from the collection of Edward W. Redfield, which is to hang at the Toledo Museum during February.

The painting, "The Source of the Romanche," by Lendall Pitts, recently shown at the Toledo Museum of Art has been purchased by twelve citizens of Detroit and presented to the Detroit Museum of Art.

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Mr. Herbert W. Faulkner, whose paintings will be here in March, will make Toledo a visit during that month and will lecture on Venice of to-day, illustrated by lantern slides. Mr. Faulkner is a great lover of Venice and has painted every nook and corner of the romantic city so his lecture cannot help but be interesting.

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## THEY WERE PARTNERS.

There was recently held at the Toledo Museum of Art, at the same time, two exhibits, the etchings by Joseph Pennell and a collection of oils by Henry R. Poore. Catalogs were, of course, sent to both artists and regarding the exhibit and in response, Mr. Poore writes the following interesting lines: "It seems to be quite a coincidence that the works of my old friend, Joe Pennell, and my own should happen to be placed before the public together, for when we left the Pennsylvania Academy of Fine Arts, as students in 1880, we took a studio together, and remained together as partners until the Century Magazine sent Pennell abroad. He then declared for black and white and gave me his colors, some of which I now have."

LANDSCAPE — F. J. BRUGUIERE, San Francisco

## EVENING LECTURES AT SCHOOLS

Cooperating with the Board of Education in a series of sixty-four illustrated lectures at the various school houses every Friday evening for the pupils and their parents, the Director of the Museum has assisted during the past three months, by giving lantern talks at Nebraska school, Newton school, for Erie and Jefferson at the High School, at Wait and Sherman and at the East Toledo High. These evening lectures will continue throughout March. The lectures are given primarily for the parents in the neighborhood of the schools but pupils of the upper four grades are allowed to attend with their elders. The lectures are of course free.

## THE PAPYRUS LIBBEY

The eminent Egyptologist, James H. Breasted, of the University of Chicago, author of many books on Egypt, writes the Toledo Museum of Art as follows regarding the monograph on Papyrus Libbey by Professor Spiegelberg published by the Toledo Museum:

Dear Sirs: I find awaiting me, having arrived during my absence, a copy of Professor Spiegelberg's PAPYRUS LIBBEY, which I owe to your kindness. Permit me to extend my very much delayed thanks for the interesting essay. Spiegelberg was an old fellow student of mine at Berlin and I especially appreciate possessing the monograph. Very truly yours, James H. Breasted.

## AMERICAN PHOTOGRAPHIC SALON

### Assembled at the Toledo Museum Being Shown In the Leading Cities.

In this number of the News are reproduced a few of the prints from the Sixth American Photographic Salon which was assembled at the Toledo Museum of Art and is conducted by the American Federation of Photographic Societies of which Director Stevens of the Museum is the president. Toledo will have the Salon in April, we took this late date so that the other cities might be accommodated first. The prints which were submitted from all over Europe and America were received, framed, judged and catalogued at the Toledo Museum and were sent to the Herron Art Institute, Indianapolis, where the Salon was shown during the month of November, during December the Salon was exhibited in Philadelphia, during January at the Carnegie Institute, Pittsburgh, and during February it will be at the Art Institute, Chicago. The Salon has been most favorably received wherever it has been shown and all critics agree that it is by far the best exhibit ever brought together by the American Federation. The January number of the Photo Era magazine of Boston, which is the official organ of the Federation, contained the following article on the Salon written by Director Stevens of the Toledo Museum:

THE CANAL — E. A. LOEB, Amsterdam

"Together with a score of other elements entering into the making of a picture, there is one peculiar quality in much good painting, readily discoverable, but difficult to describe: a quality of texture, not of fabric or material, but of pigment—which ceases then to be pigment. Here you find it in the end wall of a little cottage by Jacob Maris; Whistler's canvases are sweet with it; now again observe it in the low-keyed gray-white collars of Frans Hals's sitters. Breitner, the Hollander, suffuses his compositions with it; Ben Foster finds it at times; J. Francis Murphy, always; and so do many masters past and present—many other masters have never found it, great though they may have been.

"This texture, as elusive of description as the perfume of a flower—for who shall say the rose smells thus, the violet so—this texture, I repeat, is often found in good oils; sometimes, but rarely, in water-colors; and very, very often in the work of the photographer, when he is an artist. I doubt that the camera alone could find it, for it is a subtle something captured by a brain and set down by a master hand. When a picture possesses it one knows it to be a real picture, at a glance, whether it is seen upside down or sideways or through even the tail of the eye. This subtle texture can be felt and enjoyed in any position—it will even save a poor composition, which is saying a good deal. It is a quality in painting seldom observed or enjoyed by the layman, the pretender or the untrained average eye. The visitors in galleries looking for literary amusements, religious uplifts and the like in pictures see it not; but once it is recognized, for that fortunate has been opened wide another portal of the realm of beauty.

"Why do I dwell upon this quality of texture? Because so seldom found even in good painting, it is more and more each day finding its way into the work of the master photographers—I do not like to say photographer; when a man's work reaches a certain excellence he ceases to be a photographer. One might as well call Charles Dana Gibson a pen-and-inker, or Whistler a copper-plater or Millet an oil-tuber; for it matters not where or how you get your picture, if you really get it. Great art is all one, whether it is splashed on with a brush, laid on with a palette-knife, daubed on with a rag, rubbed on with a thumb, washed out with a sponge or thrown on with a lens. Mediums or tools will produce art not one whit more than a set of ivory keys and a book of notes and bars will create music. It all lies in the brain that conceives and directs, understanding beauty of line, harmony, balance, rhythm, values, tone and composition.

"The Sixth American Salon will make the Society of Western Artists, the American Water-Color Society, the New York Water Club, the Chicago Water-Color and others of their ilk sit up, stop, look, listen and whistle. To me it is far more interesting and really a greater contribution to art than the annual exhibition effort of the Royal Academy of England, which sounds like saying a good deal but really is not much; for this august assemblage of painters has of late given us a sickly rehash of "Milkmaids at the Bars," "The Parting Kiss," "The Village Wedding," "The Homecoming," "The Outgoing," "A Jolly Well-told story," and sickly Paris green landscapes. Our American painters, too, must look to their laurels, particularly the workers in water color, in view of the grand onward march and great achievement of the man with the camera. Our water color shows of late have been filled in far too great part with threadbare, conventional productions. The old thing done once again, painful and familiar green contraptions and ancient time-worn rule-of-thumb compositions. On the other hand, glance at our photographic exhibits of recent years for relief. Take a run through the Sixth Ameri-

THE DANCER C. YARNALL ABBOTT

can Salon, for instance, for a breath of exhilarating ozone, and you will observe a fertility of imagination, invention and creation both gratifying and inspiring.

"Nature is not always good art, any more than all animals are good eating, or all fruits healthful or all people attractive. Portions of nature, even, which are pleasing to the senses are not always worthy subjects for the brush or lens. Art is something other than a map or record of pleasing things. A spectacular sunset may be inspiring, but a far better subject might be found in the tender gradation of values of some homely living-room, too subtle for the layman to even suspect their presence. So it is that the painter who paints all he sees, or the photographer who accepts all his camera can grasp, seldom produces good art. We cannot reproduce nature, but we can create something quite as complete in its own way. A completed and artistic print is a creation in itself, and the laws governing its beauty are as fixed and as absolute as the laws that swing the planets without friction.

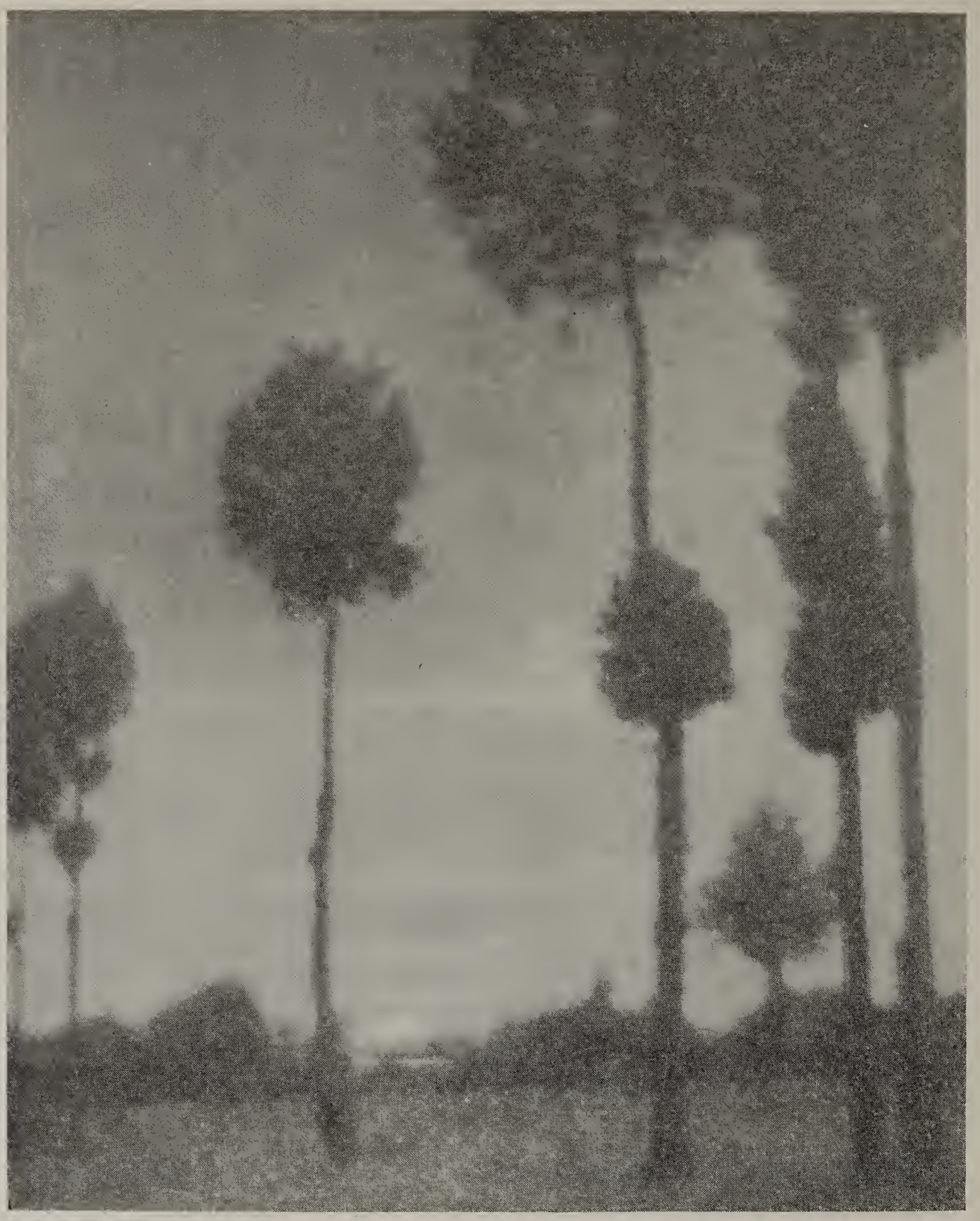
"At times, no doubt, a particularly good print is an accident; but when we look at the work of F. J. Bruguiere, Paul Lewis Anderson, Walter Zimmerman, John Chislett, C. Yarnall Abbott, F. Austin Lidbury, W. H. Porterfield, Edward B. Sides, Horace E. Stout, F. L. Wright, Fedora E. D. Brown and a score or two of other Americans in the Sixth Salon, we feel that here no accident or chance fortune has combined to produce their prints. The "Landscape," by Bruguière, contains all that the master Corot would have filched from nature. It is a tender passage beautifully arranged with all the deftness and delicacy of a master. The six prints of Paul Lewis Anderson are marvelous, not only for their arrangement, which would make them interesting though they possessed no other merit, but because of a remarkably vibrant luminous quality—a quality almost analogous with that given to the world by the impressionists of France. Some of his compositions, particularly his "Mist on the Hudson," would suffice as a vehicle for Monet. The luminarists, themselves, could ask for no more luminosity than is found in his "Summer Sunlight." That the camerist has been able to create this vibrant quality without the use of color is, in itself, a marvelous accomplishment. "The Dancer" by C. Yarnall Abbott, would make Sargent's portrait of Carnegie look like a clothing-store dummy, and yet some painters look down upon the productions of the camera, or blindly do not look at all. While Abbott has used his medium perfectly, this composition does not depend upon a medium for its excellence. The arrangement is masterful, quite the perfection of mastery. It hardly matters whether we look upon the dancer as a dancer at all—merely as an arrangement of spaces it is beautiful. The

WAYSIDE INN FRANK E. HUSON

THE GUITAR — BARON A. DE MEYER, London

little white spot under the hand, or the glint of a bangle, is, in itself, like Katishaw's elbow, worth going many miles to see. The Japanese have given us something like it, but nothing more pleasing. Whistler, I know, would have paused before it appreciatively. Mr. Abbott's "In the Studio" is quite as interesting. Another commanding figure-study is Horace E. Stout's "Under the Studio-Light," a beautiful arrangement, subtle in feeling, tender in value and, above all, original in conception. When considering the figure-work, "The Closed Door," by W. and G. Parrish, cannot be ignored. It is surprising in its dramatic force when one analyzes the filmy delicacy of its elements. W. H. Porterfield, in his "Lowlands of Jersey," has interpreted a bit of landscape with a power like unto Hobbema in "The Avenue." Here, again, there is no accident, but a sure knowledge of the power of composition, the laws of balance and the subtleties of value.

"Almost every print in the present Salon could be taken for the text of a sermon. I started out to set down only a general impression. Unconsciously I have commenced particularizing. I am compelled to stop short, for every exhibitor has something worthy of serious mention. The Salon as a whole is most gratifying. Fresh eyes have grasped new beauties—new truths are here revealed in score upon score of tender, surprising, mysterious, poetic, serious, uplifting and masterful prints. I hardly know whether or not the world of art—painters and connoisseurs—realize that these new and great masters are among us. I am afraid that the world is not yet fully awake—it is a sleepy old world at times, the bulk of it lagging along a generation or so behind: the musicians decrying Wagner, the juries blind to Whistler, the painters to Millet, the docile, well-fed plain people kow-towing to rubbish most of the time. Yes, it is a fogyish old world; but when it does finally awaken—alas, often when the master sleeps—it is lavish enough in its appreciation and praise. And so the master of the lens will come, is coming, into his own. Painters all, look to your laurels. Forget mediums and go to this new master for an inspiration. The Sixth Salon will give any painter, any layman, the thrill of a new sensation. It is fresh, virile, invigorating, commanding and a potent factor in the art-development of the people, the country and the times.



LOWLANDS IN JERSEY — W. H PORTERFIELD, Buffalo

## EDWARD W. REDFIELD

### Honors Bestowed Upon the Painter Who Sends His Pictures to Toledo.

The Redeld winter pictures will make a sensation when they are opened to the public at the Toledo Museum of Art early in February. For the information of our members we publish the following list of awards, honors and medals conferred upon the artist who only recently passed his fortieth year.

He was born in Bridgeville, Delaware, 1868 Studied at The Pennsylvania Academy of Fine Arts, and in Paris with Bouguereau and Fleury. Gold Medal, The Art Club of Philadelphia, 1896; Bronze Medal, Exposition Universelle, Paris, 1900; Bronze Medal, Pan-American Exposition, Buffalo, 1901; Temple Gold Medal, The Pennsylvania Academy of the Fine Arts, 1903; Elected Member Society of American Artists, 1903; Second Hallgarten Prize, National Academy of Design, New York, 1904; Shaw Fund Prize, Society of American Artists, New York, 1904; Silver Medal, Louisiana Purchase Exposition, St. Louis, 1904; Jennie Sesnan Gold Medal, The Pennsylvania Academy of the Fine Arts, 1905; Webb Prize, Society of American Artists, New York 1905; Silver Medal, Carnegie Institute, Pittsburgh, 1905; Fischer Prize and Corcoran Bronze Medal, The Corcoran Gallery of Art, Washington, 1907; Gold Medal of Honor, The Pennsylvania Academy of the Fine Arts, 1907; First Clark Prize and Corcoran Gold Medal, The Corcoran Gallery of Art, Washington, 1908; Second Harris Prize, Chicago Art Institute, 1909; Honorable Mention, Paris, 1908; Third Medal, Paris, 1909. Represented in Permanent Collections; The Art Institute of Chicago; Carnegie Institute, Pittsburgh; The Art Club of Philadelphia; The Boston Art Club; New Orleans Art Association; The St. Botolph Club, Boston; Telfair Academy of Fine Arts, Savannah; The Corcoran Gallery of Art, Washington; The Brooklyn Institute of Arts and Sciences; The John Herron Art Institute, Indianapolis; The Pennsylvania Academy of the Fine Arts; Luxembourg, Paris; Detroit Museum of Art; St. Louis Museum of Art; Cincinnati Museum of Art. Member of The National Institute of Arts and Letters; The Art Club of Philadelphia, The Fellowship of the Pennsylvania Academy of the Fine Arts; Paris Society of American Painters.

THE CLOSED DOOR W. and G. PARRISH

## BIRGE HARRISON'S EXHIBIT

### Coming to The Toledo Museum — Something About His New Book.

During the remainder of the season we will hang quite a number of one man exhibits, representing some of the best of modern American painting. Our April exhibit will be a collection of landscapes in oil by Birge Harrison. Charles Scribner Sons have just published a most interesting volume by Mr. Harrison entitled "Landscape Painting." It should be read by every one of our members who cares to find out how to really know about pictures. A leaflet describing the book sent out by Scribners contains the following commendation by the Director of the Toledo Museum of Art:

"The book has been received most enthusiastically by the real authorities on the subject. Mr. George W. Stevens, Director of the Toledo Museum of Art, says of the book:

"So many volumes on landscape painting have been sent forth to fret the layman, student, and searcher for light, that it is a great blessing and satisfaction at last to read a simple, sensible, valuable, and interesting contribution to the subject. Many, very many, works on painting have left the innocent reader more and more in the dark, and he has felt that it was hopeless for him to understand. This because many writers have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SNOW SHADOWS EDWARD BROWN

had nothing to say and have said it well—a dangerous class; while others have set forth their own prejudiced views, throwing only a sidelight on the truth. Mr. Birge Harrison, in his 'Landscape Painting,' however, has given us facts—facts equally interesting to the layman, the student, and the painter. Readers knowing nothing of the subject will, I am sure, finish the book at a sitting and will arise enlightened. The student will find it invaluable and many an artist will discover in it much of which he has dreamed vaguely without correlation. It is quite the best book on landscape painting I have ever read, and I wish to read it again and then again and yet again."

## THE TOLEDO ART SCHOOL

Miss Lenna Qualley, who for several years successfully directed the Toledo Art School, has accepted a position in the east. The splendid work done by Miss Qualley will be continued by a faculty composed of Augusta P. Latham, Kate Brainard Lamb and Lulu M. Snell. Director Stevens of the Museum will give weekly criticism. In addition to drawing and painting, a department of china decorating has been added. There will be daily classes and weekly classes on Saturday and on Wednesday evenings. The following are members of the advisory board of the school: E. D. Libbey, Robinson Locke, George W. Stevens, C. S. Ashley, Carl B. Spitzer, George W. Dun, A. B. Tillinghast, Mrs. Helen Beach Jones and Mrs. George W. Stevens.

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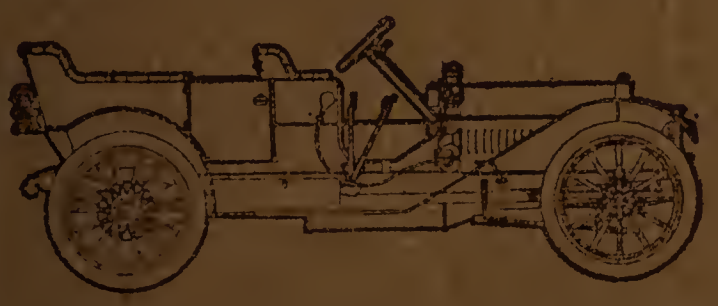

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